



# CBSO PROMS 1972

PROGRAMME 10p

FAMILY PROM

Tuesday 18th July 1972 at 7.30 p.m. in the  
BIRMINGHAM HIPPODROME



**Louis Frémaux**



Leader : Felix Kok

Conductor : **LOUIS FRÉMAUX**

**Family Prom III**

**Music from England**

Introduction and Allegro for Strings .. Elgar  
The Young Person's Guide to the  
Orchestra .. .. . Britten

**INTERVAL**

Light refreshments available in the front foyer  
Licensed Bars in the Stalls and Circle  
Bars will be open after the concert

The Planets: Mars, Venus, Mercury,  
Jupiter .. .. . Holst

*This concert is designed to end at approximately 9 p.m.*

**Patrons are asked not to enter or leave the auditorium while the Orchestra is playing. It would be appreciated if patrons would refrain as far as possible from coughing during the performance**

CBSO RECORDS AND PUBLICATIONS will be on sale in the front foyer at the CBSO Stand, where members of the staff will also be on hand to provide information about the CBSO SOCIETY and JUNIOR CBSO, and to enrol members

The City of Birmingham Symphony Orchestra is in association with the Arts Council of Great Britain, the City of Birmingham, Staffordshire County Council, the County Boroughs of Walsall and Warley, the Boroughs of Halesowen, Stafford, Sutton Coldfield and Warwick, the Rural District Councils of Atherstone, Meriden and Seisdon and the Urban District Councils of Bedworth, Bromsgrove, Cannock and Stourport-on-Severn, members of the Midlands Authorities Orchestral Association

**BIRMINGHAM HIPPODROME**  
**Hurst Street, Birmingham, B5 4TB**

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## PROGRAMME NOTES

### Introduction and Allegro for Strings Edward Elgar (1857-1934)

Sir Edward Elgar is a very important man in connection with English music. If we say that Handel was not English, then Elgar is the first great English composer since Purcell, who died in 1691. Even if we are generous and allow Handel to be counted, it is still one hundred and fifty years from the death of Handel to the time when Elgar was recognised as an English composer who was equally as great as the European names of Wagner, Grieg, Richard Strauss, Sibelius, etc. We in the Midlands have a special interest in him for he was born near and died in Worcester and he particularly loved the Malvern Hills and the countryside around. Of all his pieces the *Introduction and Allegro for Strings* seems to remind us of that beautiful countryside. That is why it was chosen as the background music for the BBC film on the life of Elgar which is a very good film to see if it is shown again.

In the eighteenth century there was music written in a style called *concerto grosso*. This meant the division of the orchestra into two groups of players. Elgar follows this pattern by selecting a string quartet (i.e. two violins, one viola, and one cello) to play in contrast with the rest of the strings.

As the piece begins you should be amazed at the power and weight of sound from strings alone. This is done by dividing the players into groups playing more than one note at once thus building up a massive chord from the depths of the double basses to the height of the first violins. This mighty opening is the first of three main tunes, the second follows almost immediately and is rather delicate, then comes the third, a most beautiful solo on the viola. Elgar was on the Malverns one day when he heard a group of Welsh people singing in the distance, and this viola tune is based on what he heard. It would be too difficult for you to follow every twist and turn of these tunes, but two more signposts will help. In the *Allegro* section a new theme is played which is recognisable because it is a clear example of 'scrubbing' when the players move the bow backwards and forwards over the strings very rapidly. The music suddenly breaks off and a *fugue* begins. Elgar, in a letter, called this 'a devil of a fugue'. Members of the orchestra will agree with him. A fugue is when a tune is brought in by instruments one at a time, blending with each other, rather like a round you may have sung at school. When this is over, all the themes reappear and the work is built to a marvellous climax, and the 'Welsh' tune is thundered out by the mighty strings. Throughout the piece listen to the marvellous way the quiet voice of the quartet is used as a contrast to the main body of strings.

Harry Jones ©

### The Young Person's Guide to the Orchestra Benjamin Britten (born 1913)

Benjamin Britten was born at Lowestoft, Suffolk. He is widely recognised as the most important British composer since

Elgar, and is probably the first British composer for 300 years to become well-known outside this country.

*The Young Person's Guide to the Orchestra* was written soon after the war, for a film called *The Instruments of the Orchestra*; its more correct musical title is *Variations and Fugue on a Theme of Purcell*, and the theme on which it is based is taken from the Incidental Music which the great 17th-century English composer Henry Purcell wrote for a play called *Abdelazar, or The Moor's Revenge*.

**Theme:** After the *Full Orchestra* has played Purcell's tune, we hear the *Woodwind* (flutes, oboes, clarinets and bassoons) play it again in a slightly altered form. Then the *Brass* (horns, trumpets, trombones and tuba) present their version of it, followed by the *Strings* (violins, violas, cellos, double basses and harp) who have their own idea of how the tune should go. Finally the *Percussion* (timpani, drums, cymbals and triangle) give us their version before we hear it once more from the *Full Orchestra*.

**Variations:** Now we shall hear the instruments separately, playing their own variations on Purcell's tune, each designed by Britten to show off the special character of that particular instrument.

*Flutes* are tubes, closed at one end and played by blowing a stream of air across a hole, rather as one can blow across the top of an empty bottle to produce a note; the *Piccolo* is similar, but smaller and an octave higher in pitch. Their lively variation is accompanied by violins, harp and triangle.

*Oboes* are conical tubes, blown through a piece of reed-cane, bound onto a metal 'staple' and split into two, controlled by the lips. Their lyrical variation is accompanied by the deeper-toned strings and the timpani.

*Clarinets* are held vertically like oboes, but have only a single piece of reed, clipped onto the mouthpiece at the top of the instrument. Their liquid variation is accompanied by plucked strings and tuba.

*Bassoons* are much larger and deeper-toned members of the oboe family; in their variation, accompanied by strings and side drum, Britten shows off both the solid dark tone of their lower register and their attractive tenor voice.

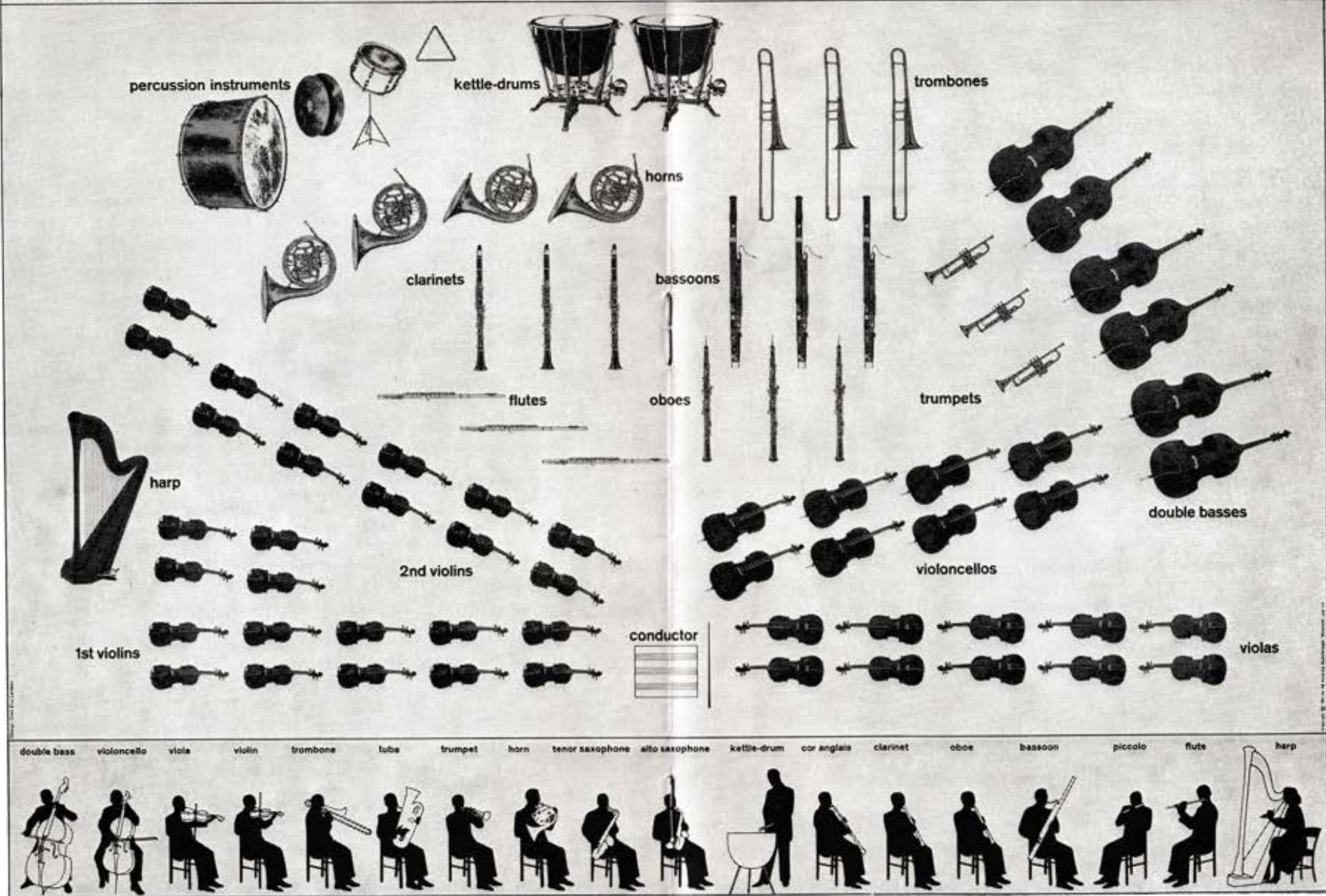
*Violins* are the most numerous department of a Symphony Orchestra, and are divided into Firsts and Seconds; their four strings are pitched a fifth apart, the lowest being tuned to the G below Middle C. Their brilliant variation is accompanied by brass, bassoons and bass drum.

*Violas* are larger than violins, their lowest string sounding an octave below Middle C; their tone is weaker than that of the violin, but is sweet in quality, and their variation is accompanied by the deeper-toned wind instruments.

*Cellos* sound an octave deeper than the violas; their beautiful tone and wide range is shown off in their variation, which is accompanied by clarinets, horn, harp and violas.

*Double Basses* are the largest members of the string family; in this country, instruments usually have four strings, the lowest being tuned to the bottom E on the piano keyboard, or sometimes

# The orchestra



This chart shows the basic lay-out of the Symphony Orchestra, though many conductors prefer to have the cellos on the outside of the platform, and the violas on the inside.

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to the C below this. Their variation, accompanied by woodwind and tambourine, shows off their tone, fruity at the bottom, a little husky but attractive higher up — the variation ends with a stunning scale-passage, followed by an upward slide reaching dizzy heights!

**Harp:** the modern instrument is equipped with a number of pedals which have the effect of altering the pitch of the strings upwards or downwards by various degrees, making it possible to play much more difficult music than would have been possible with the old type of instrument in which there was one string for each note. Its variation is accompanied by shimmering strings, with quiet cymbal-clashes and a few ominous notes from the gong.

**Horns** are descended from the simple hunting-horns of long ago; the player can produce a wide range of notes by the use of his lip alone, and this range is greatly extended by using valves, which alter the length of tubing through which the air passes by bringing short extra lengths into play. Their variation is accompanied by harp, lower strings and timpani.

**Trumpets** employ the same basic principle as the horns, but the tube is shorter and so their pitch is higher and their tone brighter; their military variation is accompanied by strings and side drum.

**Trombones** use a simpler and more ancient method of altering the length of the brass tube — curved lengths of tubing are made to slide into one-another as the player moves his arm. In their splendid variation, accompanied by the remaining wind, and the double basses, they are joined by the *Bass Tuba*, whose warm tones provide the deepest sounds in the brass choir.

**Timpani** are the most frequently-used members of the percussion family, for these drums (a skin stretched taut over a hollow copper bowl) can be tuned to exact pitches. Their variation on Purcell's tune is followed by one for the *Bass Drum and Cymbals*, then by one for the *Tambourine and Triangle*. Next we meet the *Side Drum and Chinese Block*, then the *Xylophone*, then the *Castanets and Gong*; before all the percussion play together, we hear the *Whip*, whose sound is generally simulated by the use of the slap-stick.

**Fugue:** Having taken the orchestra to bits, Britten now puts it together again with a fine Fugue, in which the instruments enter again in the order of their variations, starting with the piccolo and flutes. After all have entered the fray (listen for the entry of the percussion!) there is a great moment when the brass thunder out Purcell's wonderful tune whilst the rest of the orchestra play Benjamin Britten's fugue-subject against it; finally, the timpani and side-drum bring the work to a splendid close.

Beresford King-Smith ©

## The Planets Gustav Holst (1874-1937)

Mars  
Venus  
Mercury  
Jupiter

In spite of his foreign sounding name Holst was English, being born in Cheltenham. He was a composer, orchestral player

(trombone) and teacher. Throughout his life he had a deep interest in life in the East and studied the religions of Asia, teaching himself to read *sanskrit* perhaps the most difficult language for a Westerner to master. Astrology fascinated him too, and this led to the composition of *The Planets*. Astrologists believe that at differing times of the year other planets have influences on the earth.

The work was composed during the first World War, having been begun in 1914 and finished in 1917, and is for a very large orchestra. There are seven pieces in the complete work (one for each of the *then-known* planets) but tonight we are to hear four.

**Mars, The Bringer of War.** Most people are excited by the opening as the timpani beats with wooden sticks and the strings use the back of their bows. This is the march of the opposing forces — the brass menace and the tuba plays the call to war. A great climax is reached followed by a collapse. The lone side-drum beats hesitantly trying to rouse anyone still alive. Again the march brings reinforcements and the battle resumes. The forces meet head-on in a breathtaking musical collision — after a few moments of stunned shock the victims resume the suicidal battle as the whole world seems to be destroyed.

**Venus, The Bringer of Peace.** It is hard to imagine a greater contrast than Venus to the music we have just heard. A solo horn is answered by quiet woodwind chords. The solo violin states a new theme, and later all the violins play it. The opening horn returns as does the second tune. The ending is very beautiful with harp and celesta weaving magic spells.

**Mercury, The Winged Messenger.** Mercury could fly faster than sound with his winged feet. Also if you have ever handled quicksilver at school you will know how it shivers and changes its shape like lightning. The opening shows this very well as the tiny tune of three notes is tossed up and down throughout the orchestra. The key changes and the rhythm changes just like quicksilver. Mercury is here and there and everywhere. Eventually he flies off altogether leaving the violins on a very high note, wondering where on earth he has actually gone.

**Jupiter, The Bringer of Jollity.** It is said that the cleaners at the Queen's Hall in London put down their scrubbing brushes and danced when they heard this piece being rehearsed. It is not silly giggles or a faint smile but the laughter of a fat jolly red-faced man. There are four tunes each one getting broader and more stately. The fourth tune is really quite serious, and is well-known as a hymn-tune, 'I vow to thee my country'. It is a very noble tune but at the end the music seems a little surprised at itself for becoming so sombre, the orchestra starts to bubble and soon it is repeating the spanking tunes of the beginning, this time the fourth tune is only heard in the background just before the very powerful ending.

Harry Jones ©

# ANTHONY HOPKINS



Anthony Hopkins, eminent musician and broadcaster, writes: "Playing a musical instrument is one of the most complex acts that mankind can perform, involving superb co-ordination of nerves, muscles, mind and human spirit. But like machines, the body can begin to wear out, become less efficient; illness can cause a deterioration of any one of the faculties involved. For the musician this can be a tragedy. If you have enjoyed music as one of the worthwhile things in life, spare a thought (and a little money) for the musicians who have, through no fault of their own, fallen on hard times."

*Please send a donation, large or small. It will help to maintain the new homes of residence for elderly and retired musicians—DULUS COURT and ELWES HOUSE—and will give comfort to many who long for your support.*



Sir Thomas Armstrong, Chairman,  
Lord Tangle, K.B.E., Hon. Treasurer,  
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16 Ogle Street, London, W1P 7LG.



Tomorrow

City of Birmingham Symphony Orchestra

## Forthcoming Proms

### Tchaikovsky Night II

MAURICE HANDFORD  
CAMPOLI

Marche Slave  
Violin Concerto  
Symphony No. 6 in B minor (Pathétique)

Thursday  
20 July

### Beethoven Night

LOUIS FRÉMAUX  
MICHEL BLOCK

Symphony No. 1 in C  
Piano Concerto No. 2 in B $\flat$   
Symphony No. 7 in A

Saturday  
22 July

### Last Night

HAROLD GRAY  
JEAN ALLISTER  
IVOR KEYS  
BIRMINGHAM CHORAL UNION

Coronation March, Crown Imperial .. Walton  
Ballet Suite, The Perfect Fool .. .. Holst  
The Rio Grande .. .. Constant Lambert  
A Surprise Item  
Jerusalem .. .. .. Parry  
Pomp and Circumstance March No. 1 .. Elgar  
(Land of Hope and Glory)  
Fantasia on British Sea Songs arr. Sir Henry Wood  
Rule, Britannia .. .. .. Arne, arr. Sargent

All concerts begin 7.30 p.m., Birmingham Hippodrome

Hippodrome Box Office is open 10.0 a.m. - 9.0 p.m.  
Mondays - Saturdays

**Conductors:** LOUIS FRÉMAUX, Principal Conductor and Musical Director  
MAURICE HANDFORD  
HAROLD GRAY, Associate Conductor  
**Leaders:** FELIX KOK, JOHN BRADBURY  
**Deputy Leader:** BARRIE MOORE

### 1st Violins

Stanley Smith  
Phillip Head  
Richard Howarth  
Edwin Paling  
Enid Beaumont  
\*Cyril Read  
Norman Clarke  
Gisela Hess  
John Sutton  
Paul Smith  
Anne Clark  
Sheila Clarke  
Harry Van der Lyn

### 2nd Violins

Jeremy Ballard  
Henry Birch  
Michael Buckley  
Thelma Maden  
Richard Featherstone  
Judith Gandy  
David Hiscox  
James Hunter  
David Parsons  
Paul White  
Philip Wilby  
Diana Levitas  
Stuart Ford

### Violas

John Brearley  
Robert Leighton  
Gwyn Williams  
Peter Cole  
Carol Millward  
Diana Drewer  
Margaret Artus  
Ann Steynor  
William Danks  
Jean Cartmell  
Richard Pugh  
Jennifer Whitelaw

### Cellos

Martin Robinson  
Alison Harper  
Ben Rivers  
Sonya Grey  
Cecily Hake  
Jean Gubbins  
Colin Humphreys  
Edward Boshier  
Elsbeth Cox

### Double Bases

Leroy Cowie  
George Greer  
\*Kenneth Burston  
Leslie Chapman  
Russell Wright  
Jifi Zicha

### Flutes

Anthony Moroney  
Colin Lilley  
Della Ruhm

### Piccolo

Russell Parry

### Oboes

Richard Weigall  
Antony Miller

### Clarinets

Colin Parr  
Martyn Davies  
Richard Addison

### Bass Clarinet

Frank Allen

### Bassoons

Andrew Barnell  
John Schroder  
Maurice Turlington

### Double Bassoon

Toddy Harman

### Horns

David Lee  
Allan Mead  
Kenneth Cordingley  
Paul Dudding  
John Johnson  
Paul Sawbridge

### Trumpets

Alan Whitehead  
Trevor Jones  
Kenneth Clewlow

### Cornet

Roy Curran

### Trombones

David Evans  
Graham Lacey

### Bass Trombone

John Powell

### Tubas

Arthur Doyle  
Douglas Perry

### Timpani

James Strebing

### Percussion

Stephen Wardle  
Nicholas Cole  
Anne Oakley  
Margaret Cotton  
Brian Pidgeon

### Celesta

Harry Jones

### Harps

Una O'Donovan  
David Dunn

### Orchestra Manager

John Lackland

### Librarian

James Wedge

\*Recipients of the CBSO 25 years' service award

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**Registered Offices:** 60 Newhall Street, Birmingham B3 3RP. Tel. 021-236 1556

Published by City of Birmingham Symphony Orchestra, to whom advertising enquiries should be addressed

Printed by Geoffrey Dams & Lock Limited, 60 Hampton Street, Birmingham B19 3LX